

# The Shakespeare Newsletter

VOL. 1, No. 3

"Knowing I lov'd my books, he furnish'd me . . ."

MAY, 1951

## Margaret Webster's Untamed Taming of the Shrew

Even if Shakespeare did turn over in his grave at the Margaret Webster production of *The Taming of the Shrew* (N. Y. City Center, Apr. 25 to May 6) he might have enjoyed the performance. The almost too obstreperous production made constant use of burlesque and unusual effects. Christopher Sly (Larry Gates) hurls chamber pots and doubles as a stage horse with a deer's head; the travelling players enter wearing Victorian costumes; the lord is a fox-hunting 19th century gentleman; toy kazoos sound entrances; toy hobby horses are galloped around the stage; a trick fire is lit; a string of frankfurters is fought over; and a trained pup adds to the general hilarity.

Some of us no doubt thought that Shakespeare's version was rowdy enough as he wrote it; but if Miss Webster carried coals to Newcastle the audience reaction demands that she be forgiven.

## Rambunctious Performance Censured

"Bumptious" and "buffonery" were terms used by Otis L. Guernsey, Jr., of the *Tribune*. Brooks Atkinson of the *Times* objected because Miss Webster threw Shakespearean scholarship out of the window and "tossed in anything for a laugh." Bronson of *Variety* and Coleman of the *Mirror* found it "riproaring comedy."

Whitney Bolton of the *Morning Telegraph* found the conception of the play "rare and juicy," but thought its execution faulty. A similar opinion was advanced by Robert Garland of the *Journal-American* who recalled that this was Miss Webster's "barnstorming production" which had been playing at colleges and clubs. It was "ineffective."

Comments on the acting were mixed. Atkinson thought Ralph Clanton's performance of Petruchio proof of nothing but that he had a loud voice and could run. Clair Luce's part as Katherina is submerged by "the shrillness and confusion." This view was expressed by most of the New York critics.

The play was last seen on Broadway when Alfred Lunt and Lynn Fontanne revived it for eight performances for the Finnish War Relief in Feb. 1940. They had previously starred in the Theatre Guild production which ran for 129 performances in 1935. Mary Pickford and Douglas Fairbanks were first costarred in an early talkie version in 1929. In 1927 a modern dress version was acted.

## OTHELLO IN GREENWICH VILLAGE

The Craftsmen under the direction of Prof. B. D. N. Grebanier of Brooklyn College presented *Othello* at the Cherry Lane Theatre from May 9 through May 20. The mixture of semi-professional and amateur actors resulted in an uneven though interesting performance.

## RENAISSANCE IN SHAKESPEREAN STAGING

### Collegiate and Professional Projects Indicate Replica Trend

The Shakespeare Festival at Hofstra College has revealed the most authentic replica theatre in the growing movement for a revival of Elizabethan staging. Although the trend has been attacked as "antiquarian" and a "curiosity," advances under the guidance of William Poel, B. Iden Payne, Nugent Monck, Angus Bowmer, Charles Shattuck, John C. Adams and C. B. Purdom, have overcome many of the objections. The renaissance indicates that no collegiate stage will be without its Globe replica set.

Tracing the renaissance is difficult. Goethe in 1829 discovered that the plays would run more smoothly without pauses and his ideas may have been carried out by Immerman who in 1840 constructed a conventional Elizabethan stage at Düsseldorf.

### Shakespeare Festival at Hofstra

An almost full scale replica of the Globe stage was one of the chief features of the second annual Shakespeare Festival held at Hofstra College from May 9 to May 13. The five-sixths scale model which was used for a festival production of *Henry IV, Part I* is probably the most accurate in existence. It was modeled on the famous 1/12 miniature which was constructed by John C. Adams who is President of Hofstra College.

Prof. Karl J. Holzknecht of New York University delivered a scholarly lecture on "Shakespeare's Contribution to the *Romeo and Juliet* Story" at the Symposium on May 12. Following his talk, President Adams presented a fascinating audio-visual lecture on "The Nature of Shakespeare's Stage" which excellently illustrated the flexibility of the seven playing areas of the Elizabethan stage. Dr. Raymond W. Short, Chairman of Hofstra's English Dept. introduced the speakers and gave a brief history of Dr. Adams' work.

An interesting performance of *Henry IV, Part I* starring John Van Dreelen as Prince Hal climaxed the Saturday celebration. As is usual, Falstaff (Raymond Graf) ran off with the honors. Here again the fluidity of the Elizabethan stage was made evident.

A recital of Elizabethan music by Suzanne Bloch and company took place on May 13. A viola da gamba, a lute, and a recorder were heard.

The Elizabethan stage will be dismantled and used for subsequent festivals. The columns proved an obstacle and will be made narrower next year.

Hundreds of High School students saw the exhibition and play. They also presented their own scenes from popular Shakespearean plays.

### PARROTT AND EVANS HONORED

Maurice Evans and Thomas Marc Parrott received commemorative plaques for "meritorious service in the Shakespeare theatre and Shakespeare culture" at the Annual Reception of the Shakespeare Club of NYC. The award was presented by Mr. Arthur Heine, Chairman of the Dinner Committee and Miss June Justice, President of the Club. A varied program made the evening a festive and memorable occasion. Miss Justice was reelected President of the SCNY for 1951-2.

William Poel rediscovered Goethe's principle when he read an unedited first Quarto of *Hamlet*. His production of this play on April 16, 1881 may be considered the premier performance of neo-renaissance staging. After the discovery of the DeWitt drawing of the Swan, and its publication by Dr. Karl Gaedertz in 1888, Poel was able to crystalize his ideas. He built his first replica stage in 1893 and formulated his famous principles of production.

### Renaissance Staging Vindicated

It was not until the close of his life in the early 1930's that he was able to vindicate his claims on a full-scale platform stage built in the Holborn Empire theatre.

Working from the DeWitt drawing, Von Perfall and Savits constructed a Shakespearean stage in the Royal Court Theatre in Munich in 1890.

While Poel was experimenting, Nugent Monck founded the Maddermarket Theatre in Norwich in 1921. On his Elizabethan stage modeled on the Fortune and Backfriars he has produced all of Shakespeare's plays. Like Poel, Monck's desire was not antiquarian but dramatic.

Although the English were the pioneers, most of the replicas are in the U. S. An excellent open-air replica has been in use in San Diego's Balboa Park since its construction there for the Pacific International Exposition in 1935. Thomas W. Steevens and B. Iden Payne were active in making each of the revivals a dramatic success. The Globe Players who acted there had done similar work at the Chicago World's Fair on a replica stage. The N. Y. World's Fair also had a replica where Margaret Webster produced plays.

The Elizabethan stage at Lithia Park in Ashland, Oregon has been under the direction of Angus Bowmer of Southern Oregon College since its construction in 1935. By the close of its 11th season next August (there were no

(Concluded on page 3)

### 75th ANNIVERSARY

The Shakespeare Club of Morristown, N. J. celebrated its 75th anniversary on May 14 with readings from *Macbeth*, songs from *Kiss Me Kate*, and a five scene play, *Shakespeare in Capsule*, directed by Richard Buel. The play is a condensation of Shakespeare's works for the 6000 A.D. *Reader's Digest*.



## The Shakespeare Newsletter

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### Publications and Problems

The ever increasing popularity of Shakespeare prompts a note on the media of contemporary Shakespearean literature.

*The Shakespeare Quarterly* is the only magazine of its kind in the world today. Its long, scholarly articles, authoritative reviews, miscellaneous notes, and unparalleled bibliography, make it the finest Shakespearean periodical that has ever existed.

*The Shakespeare Survey* may also be called a periodical because it is issued annually. Although its title inditates *survey*, its original articles and excellent illustrations evince a much broader purpose.

Because all serious Shakespeareans read or know of these publications and because there is so much worthy of report elsewhere, the policy of the *SNL* is *not* to digest their articles in its Review of Periodicals.

Your *Shakespeare Newsletter* is the latest and only other publication in the field. It surveys and digests Shakespeareana in every existing publication. In its own articles the *SNL* attempts scholarship without pedantry and aims at a coverage which will be of interest to every type of Shakespearean. Space is its only limitation—and that depends on finances.

Although the *SNL* is not a business venture, it is unfortunately beset by the same financial problems. Even though there have been no blunt requests for subscriptions, several hundred have subscribed, some for five years.

The source of the editor's income at the head of this column frankly reveals that he is in no position to be a philanthropist. In the old days the *Shakespeare Association Bulletin* had frequent support from the Carnegie Foundation, but your editor desires only the support of his readers. The cost of subscription has been set so low that price can be no deterrent. The little coupon below may be used for convenience.

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### Saga of the Stolen Folio

Eleven years ago the library world was in an uproar. A "visiting professor" had presented a letter of introduction to the librarian at the Chapin Library of Williams College, examined a copy of the \$50,000 Chapin First Folio, and walked off with it. In its place he left, perhaps with symbolic overtones, a copy of Goethe's *Reynard the Fox* which had been cut to size. The professor was a fraud and the letter a forgery. There were no clues; a perfect crime had been committed. *The New York Times* quipped about the gentleman Raffles who would have had to make his trouser bag considerably at the knees to complete his professional disguise.

#### \$24,000 in Insurance Paid

But it was no quipping matter to the insurance company that paid about \$24,000 to the College. Nor did the Chapin Library see the humor of the situation. And the police were baffled.

Four months after the crime was committed a disgruntled 36 year old shoe salesman surrendered himself to the police. He had been hired to steal the Folio, he had delivered it, but had not been paid because the volume could not be sold. It was too well known and had been too thoroughly described.

#### No Honor Among Thieves

His confession quickly lead to the arrest of three associates, but it was not until August 27 that the missing volume, wrapped in newspaper, was delivered to the Ass't U. S. Attorney in Buffalo by one who refused to say who had sent him. Now the story could be told.

A 22 year old aircraft worker and his brother had planned the theft which was financed by a retired bootlegger. They hired the thief and "briefed" him in the Lockwood Memorial Library in Buffalo where he examined another copy of the first Folio for size. None of the men had been to college.

On Oct. 21, the Folio was returned to Williams College where it was examined and found to be in perfect condition. The four received sentences of from six months to two years. A letter to the judge asking leniency for the youth who was engaged in designing a special war plane was unsuccessful. The young criminal had tried another forgery!

#### CORRESPONDENCE:

##### Clocks and Dials

Writing while a 305 year old clock ticks irregularly on the wall, Charles O. Fox of Swansea, Wales, declares that the lines in Sonnet 104

And yet doth beauty like a Dyal hand,  
Steale from his figure, and no pace percei'd,  
can refer *only* to a sundial, and not, as sometimes has been thought, to a clock. The irregular ticking of Elizabethan clocks is in marked contrast to the idea conveyed by the word "steale." *The Winter's Tale* line "I love thee not a jar o' the clock behind," conveys exactly the idea of the irregular ticking of the balance wheel escapement in these pre-pendulum clocks.

**INFORMATION PLEASE:** My 1951 summary indicates that 45 colleges have produced 19 plays through May. *R&J*, *Mac*, *TN*, and *CE* are most popular. Information on collegiate performances is requested for future publication.

Your editor regrets that more study is needed before he can complete the suggestions promised in his last editorial: . . . Because publishers do not advertise in June a double issue will be attempted in September. *Pleasant summer to all.*

## The Shakespeare Association of America

announces

## THE SHAKESPEARE QUARTERLY

(January, April,  
July, and October)

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## SHAKESPEAREAN MISCELLANY

**STATISTICS:** The 48 performances (and 6 previews) of *King Lear* at the National Theatre (Dec. 25-Feb. 3) set a record for this play in the U. S. John Gielgud played Lear 32 times over a period of 3 months in the 1950 festival at Stratford. The latter performance followed the text more closely and ran 3½ hours, about 50 minutes longer than the N. Y. production. The N. Y. *King Lear* cost its producers over \$70,000.

**QUERY:** Prof. James Sandoe of the U. of Colorado, Boulder, would like to know "in how many ways producers have contrived the scene of blind Gloucester's 'falling' and how far have the various ways produced the necessary double illusion for Gloucester himself and for the audience. T. C. Worsley's review of Olivier's *Lear* a few seasons back marked the blinding of Gloucester as too realistically managed—but omitted to say how it was managed. In how many ways has this been attempted and which way is most telling in the necessary and extremely delicate balance between compulsion and convulsion?"

**HAMLET-IN-THE-ROUND:** Twelve performances of *Hamlet* will be presented in the \$125,000, 600 seat, arena playhouse just completed at the University of Miami. This unique 100 feet in diameter theatre is the largest of its type in the country. The Ring Theatre is the fruition of a ten-year dream of Fred Koch, Jr., Drama Dept. Chm. at the University. Says Koch: "Arena playing bursts the picture frame and flows into a third dimension of movement, and perhaps a fourth dimension of the human heart... It restores the right of the audience to see and hear and delight in every detail." The play is part of the University's first Shakespeare Festival.

**COMMENT:** Prof. Allen T. Hazen of Columbia writes that the first Folio sold at the auction of Johnson's books for £1.2 could not have been a first. Perhaps 1623 in the Sale Catalogue was a misprint for 1632.

**FINANCE DEPT:** In its 6 weeks run *R&J* grossed about \$130,000. About \$170,000 was lost on the venture... *Kiss Me Kate* with a dividend of \$34,000 on April 18 has earned over a million dollars. *The Taming of the Shrew* grossed \$33,000 in its two weeks run.

**PUBLICITY DEPARTMENT:** "Congratulations... thanks or your careful and understanding abstract," Paul A. Jorgensen, U. of Cal.; "Good work," J. L. Clifford, Columbia; "Congratulations... on appearance and contents," Alfred Harbage, Columbia; "Review of Periodicals is a very useful idea," E. M. Waith, Yale; "Much interest," Arthur A. Houghton, Pres. of Shakespeare Assn.; "Swell," R. T. Fitzhugh, Pres. College English Assn.; "Shakespeare himself would read it," Olive Henneberger, Brooklyn College; "Interesting and valuable," H. F. Ryan, Loyola U. of L. A.; "A delight... it should have been inaugurated many decades ago," M. H. Shackford, Wellesley; "A brave start," E. A. Brennecke, Columbia; "Thoroughly enjoyed its contents," Marchette Chute; "Summaries... interesting and helpful," Hennig Cohen, Tulane; "Excellent," G. B. Dowell, Smith Col.; "A creditable publication," Norbert Engels, Notre Dame; "Enthusiastic about its possibilities," M. A. Hatch, U. of Ky.; "Glad to continue to receive future issues," U. of London Lib.; "Welcome addition," John Rylands Lib., Manchester; "Put me down—but for God's sake no more about women who read 25 books in a morning," K. Svendsen, U. of Okla.; "Worthy endeavor," J. O. Wood, San Jose, S. C.; "A brave appearance," A. T. Hazen, Columbia; and from one of his students, "Definitely fills a need," Wm. Hatchett. My apologies to Prof. John Bakeless of N.Y.U. who missed his bus stop so engrossed was he in its contents.

**TELEVISION:** For the benefit of town and gown the University of Miami last winter televised its production of *The Comedy of Errors* in modern dress. Prof. Hans Rothe was the director.

**MUCH ADO:** Helen Hayes may open the ANTA series next September with this play.

**SILENT PARTNER:** C. B. Purdom objects to Peter Bushnell's *Othello* (London Artists Theatre Group, Mr. 14th) on the ground that a clown and deaf mute are introduced. The latter becomes so central a figure that the play might have been called *The Tragedy of a Deaf Mute*. ("On Not Trusting Shakespeare," *Theatre Newsletter* [London], V:119, p. 6, March 31.)

**THE BARD IN INDIA:** The British Council Shakespeare Dramatic Recital Co. toured India and Pakistan for 5½ months giving 99 recitals to 50,000 spectators on a 17,000 miles tour. About 40 lectures were delivered by Norman Marshall, producer and director, and 28 broadcasts were made. Ten plays were in repertory.

**O TO BE IN ENGLAND:** The Lord Mayor of London's reception to those attending the British Drama League's Theatre Week included performances of the Old Vic *Twelfth Night*, Alec Guinness' *Hamlet*, and C. B. Purdom's *Macbeth*... The Birmingham Repertory gave a performance of *Henry VI, Part II* on April 3. The rarely seen play was said to have suffered from poor acting, staging, and setting... Her Majesty the Queen saw a 350th anniversary performance of *Twelfth Night* (Donald Wolfelt Co.) in the Middle Temple Hall where the original play was performed... And the Stratford Festival!

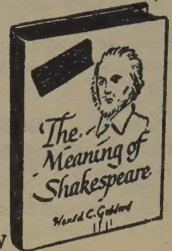
**THEATRICAL REVIEW:** T. M. Kraus's four-page *Critical Digest* summarizes reviews of all Bway plays, tabulates the opinions, and presents interesting theatrical notes. It's a miniature *Variety*. Ten dollars for 52 panoramic issues. Address him at 505 Fifth Avenue, N. Y. C.

**BOOKS WORTH READING:** E. A. Strathmann's *Sir Walter Raleigh, A Study in Elizabethan Skepticism* (Columbia Press). "Of general interest to students of the Renaissance," says Alfred Harbage of Columbia. A. L. Rowse's *The England of Elizabeth* (Macmillan), describes the structure of society in chapters on all aspects of Elizabethan life. A later volume will tell what this society accomplished... Clifford Leech's *Shakespeare's Tragedies and Other Studies in 17th Century Drama* (Oxford U. Press), examines the tensions of Jacobean and Caroline Drama with emphasis on Shakespeare's later plays.

**SEVENTEENTH CENTURY NEWS:** This greatly expanded quarterly is now under the capable editorship of J. Max Patrick. In addition to English, French, Spanish, and German literature, it covers art, music, philosophy, theology, and science. Abstracts in all these fields are included. Subscriptions at \$1.00 per annum may be addressed to the editor at Anderson Hall, University of Florida, Gainesville, Florida.

## Clifton Fadiman says: "This is a brilliant book,

at times daring  
to the point  
of rashness,  
but no other  
Shakespearean  
commentary I  
happen to know  
seems to drive to the heart  
of the poet as does this one.  
Reading it has been an  
exciting experience for me."



### THE MEANING OF SHAKESPEARE

By HAROLD GODDARD

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### RENAISSANCE STAGING (Continued from page 1)

plays in the war years) 18 plays will have been produced. In 1950 about 10,000 spectators saw its annual repertory of four plays.

At the University of Illinois a three-quarter scale apron stage juts out from the proscenium and provides a realistic Elizabethan stage built to the specifications of J. C. Adams. Charles Shattuck has been producing Elizabethan plays on this stage since 1944.

Although Ronald Watkins (who has attempted replica productions at Harrow) is making a strong plea for a £150,000 Globe replica for England, it is most likely that the project will be first completed in the U. S. Lawrence Langner of Theatre Guild has formed a group known as the American Shakespeare Festival and Academy which will construct a \$400,000 replica of the Globe at Westport, Conn. It will accommodate 1600 spectators and be adaptable to proscenium or apron stage performances. J. C. Adams is consultant for the project.

J. W. Warfield at the U. of Va. has used back and side wall flats to suggest an Elizabethan stage and Eugene Wood at Ithaca College has constructed an Elizabethan set which has been used for six plays. Yale University and Union College have also made attempts in this direction. The 260 seat Folger Theatre is a permanent replica meant to give the impression of a characteristic Elizabethan Theatre. Amherst College Masquers produced *Julius Caesar* on this stage in 1949. A subsequent performance was televised from the stage.

To encourage production of plays in the Elizabethan manner, C. B. Purdom has recently formed the Shakespeare Stage Society in London. *Macbeth* was produced on a platform stage May 14th to 19th.

The Mermaid Theatre group in England have shown the adaptability of replica performances by constructing a portable Elizabethan stage for outdoor performances on tour.

(The aims, ideals, and techniques of replica production will be discussed in a subsequent issue.)



### SCOURGE AND MINISTER:

A Study of *Hamlet* as Tragedy of  
Revengefulness and Justice

By G. R. Elliott \$3.50

### NEXT TO SHAKESPEARE:

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London Stage

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### THE SYMBOLIC PERSONS IN THE MASQUES OF BEN JONSON

By Allan H. Gilbert \$6.00

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Box 6697, College Sta., Durham, N. C.



# REVIEW of PERIODICALS

## DETRIMENTAL POPULARITY

John Gielgud finds the popularity of Shakespeare somewhat detrimental to his reputation. Many want to act and produce but few are willing to perfect themselves to adequate standards. No English speaking company has taken the time to attain the high standards in the speaking of verse and prose so necessary in a finished performance. Despite brilliant talent, "modern dress, theatre-in-the-round, fancy period, apron stage, cyclorama, unlocalized permanent settings, archeological realism," and a fine tradition, there is no "outstanding record of maintained quality." Some of the difficulties are laid to economic conditions, radio, television, movies, the star system, supporting cast, theatre size, and the heterogeneous audience. Much is needed to justify Shakespeare's reputation, but most important is "speaking him as he deserves." (Speak the Speech, I Pray You," *Theatre Arts*, XXXV:4 pp. 49-51, April, 1951.)

## WHAT'S WRONG WITH COMEDY?

Shakespearean productions throughout the U. S. are reviewed by Alice Vanezky of ANTA who finds that most of the 1000 community and educational theatres produce at least one Shakespearean play per season. Comedies have always done well in these. In the professional theatres "elaborate, self-conscious production, the triplicate love plots, cavoring clowns, and mass weddings . . . are likely to get a cynical stare from the audience beyond the proscenium." ("Shakespeare U.S.A.," *Theatre Arts*, XXXV:4, pp. 51-2.)

## PROBLEMS OF PRODUCTION

A moving account of the director's duties is written by John Houseman who compares his problems in directing the recent *King Lear* with those of John Gielgud who directed the Stratford *Lear* in 1950. The inexperienced cast, rehearsals on 5 different stages, psychological problems, and economic tensions created difficulties. The play closed while playing to packed houses because no suitable theatre was available in "the deliberately maneuvered shortage of New York playhouses." Even in the face of "Smash Hit" standards which seem to prevail on Broadway, Shakespeare "has shown he can take it." ("On Directing Shakespeare," *Theatre Arts*, XXXV:4, pp. 52-4, April, 1951.)

## DRESS . . . TELEVISION . . . TROUPING

The problems and amenities of costume designing are discussed by David Ffolkes ("The Glass of Fashion," *Theatre Arts*, pp. 54-5), and televising Shakespeare is considered by Fred Coe who describes the cutting of *Othello* for television presentation. Exciting results can be produced if Shakespeare is moved to television rather than moving television to Shakespeare. ("Televising Shakespeare," p. 56 ff.) . . . Robert Porterfield, director of the Barter Theatre of Va., gives an interesting account of trouping Shakespeare in 100 countries and 28 other states. An important feature is the elimination of the curtain which breaks up the play. The audience cannot form an opinion "until the magical evening has come to a conclusion." ("Trouping Shakespeare," p. 55 ff.) [Lawrence Langner's contribution to the Theatre Arts symposium is considered on page 1.]

## THE MYSTERIOUS TRAVELLER

Whether Shakespeare in the "To be, or not to be," soliloquy was intent on giving us mere meditative poetry, or whether he was trying to illustrate Hamlet's "philosophizing bent" is not clear says Walter L. Meyers of the University of Pittsburgh. Whatever the reason, the impersonality of the speech is significant because Hamlet has been face to face with a traveller from "The undiscover'd country," and does not mention it. ("Shakespeare's Hamlet," *Explicator*, IX:2, (#10), November, 1950.)

## CRITICAL PANORAMA

An interesting summary of early 20th century Shakespearean and Elizabethan literature is provided by Charles R. Sanders of Duke University who examines the dramatic criticism of Lytton Strachey and supplies brief excerpts from his reviews. Strachey objected to a national theatre for Shakespearean performances, disagreed that Shakespeare's mind was serene in his final period, smiled at those who searched for Shakespeare's philosophy, decried Johnson's criticism, noted Shakespeare's slavery to words, etc. ("Lytton Strachey as a Critic of Elizabethan Drama," *Philological Quarterly*, XXX:1, pp. 1-21, Jan. 1951.)

## THE DUMB SHOW IN MACBETH

In considering the problem of how Shakespeare's Company would have dared to mimic James I in the procession of the eight kings in dumb-show (IV., 1), Richard Flatter, realizing that James was actually eighth in the Stuart succession, finds it impossible to believe Banquo, ninth in the procession, was carrying the mirror. If the eighth king held a large mirror concealing his head, James would have seen himself reflected and thus have been highly flattered by the compliment. The folio stage direction giving Banquo the mirror is either incorrect or misinterpreted. (*Times Literary Supplement* [London], March 23, p. 181.)

## URE vs. FLATTER

Peter Ure objects to Flatter's interpretation of the dumb-show as mere flattery. 1) Another purpose is to confirm Macbeth's fear that he is not in the line of succession. 2) There was no need to emphasize the already evident theme of James's descent from Banquo. 3) Not one, but many kings are seen in the mirror. This makes Flatter's interpretation "meaningless" and sacrifices the compliment to James's successors. 4) The sorcery of the scene makes a "magic, prospective (sic) glass" possible, as Dover Wilson suggested. 5) It was impossible that James should be mimicked in the scene because J. C. Adams has pointed out that the fewness of Macbeth's lines at this point would have necessitated a very rapid movement of the shadowy figures across the stage. 6) The 8th king is symbolic of James's royalty, not an impersonation. 7) It is hardly possible that James could have gotten a good look into a mirror no matter how large or clumsy. (*TLS*, Ap. 6, p. 213.)

## RICHARD FLATTER DEFENDED

C. B. Purdom agrees with Ure that the dumb-show was more than a compliment, but Flatter is nevertheless "substantially right." The kings were not shadowy figures. They do have time to move slowly because Macbeth's lines are a "series of exclamations." Purdom will illustrate this in his next production of the play. (*TLS*, Ap. 20, p. 245.)

## SHAKESPEARE'S HERALDRY

C. W. Scott-Giles, author of *Shakespeare's Heraldry*, believes B. K. Harris (*SNL*, 1:2, p. 4) has needlessly interpreted the "martlets" in *Macbeth* (1.6.4) as heraldic. Actually the birds in Edward's arms are doves. ("Martlets in *Macbeth*," *TLS*, Ap. 13, p. 229.)

## SONNET XXXI

By reinterpreting several words in the 31st sonnet, H. W. Piper of the University of Adelaide comes to the conclusion that it is "less an expression of Platonic mysticism than a complicated and powerfully moving conceit," a variation on the theme "of the Church and Religion of Love in which the poet has now found the true faith." "Religion" 1.6: "belonging to a religious order especially in the Church of Rome"; "trophies" 1.10: armorial bearings on a tomb; "images" 1.13: images of saints. ("Shakespeare's Thirty-First Sonnet," *TLS*, Ap. 13, p. 229.)

## PRINCE HAL'S CHARACTER

Paul N. Siegel of Ripon College notes that Henry IV (Pt. II, IV.4. 54-66) echoes Falstaff's sentiments as to Hal's character (IV.3.126-32), but that Falstaff transposes the king's values. The king's fears for England prove as baseless as Falstaff's hopes for advancement. ("Shakespeare's *King Henry IV, Part II*," *Explicator*, IX:2 (#9), Nov. 1950.)

## SHAKESPEARE'S PHYSIOLOGY & PSYCHOLOGY

Patrick Cruttwell of the University Col. of the South West, Exeter, surveys the physiology and psychology of Shakespeare's time in an effort to find out how much the ordinary layman knew. By comparing Thomas Vicary's *A Profitable Treatise of the Anatomie of Man's Body* (1548;1577) and Andrew Boorde's *Dyetary and Breuyary* (both c. 1542) with Shakespeare's works, he reveals that Shakespeare's knowledge was extensive and accurate. Shakespeare knew the diet of choleric men (*Shrew*, IV., 1), that humors passed through veins to the whole body (*RJ*, IV. 1), that thickening of blood produced melancholy (*KJ*, III. 1), etc. Psychology was derived from physiology. Desdemona's "hot and moist . . . hand" reveals to Othello that she is lecherous (III. 4), and the "green and yellow" color of Viola's non-existent sister is ocular proof that she is afflicted with humors. The physiology of the mind was also known to Shakespeare. Vicary's statement that when "the Brayne is eyther too drye or too moyst, then can it not worke his kinde" is echoed in Falstaff's praise of sack (2*HIV*, IV. 3.104). Cruttwell maintains that conflicting ideas of soul and free will, and the craving for freedom coupled with a need for control, caused tensions which are "largely responsible or the tragic attitudes of Shakespeare and his contemporaries." ("Physiology and Psychology in Shakespeare's Age," *Journal of the History of Ideas*, XII:1, pp.75-89, Jan. 1951.)

## A MODEST PROPOSAL

In place of the quartos "To fall and blast her pride," and the folios "To fall, and blister," Kenneth Muir proposes "To fall, and blister her." ("*King Lear*, II.4.170," *N. & Q.* 196:8, p. 170, Apr. 14.)

## SHAKESPEARE THE PHYSICIST

Banesh Hoffmann, a professor of Mathematics at Queens College writes a *jeu d'esprit* in which Sherlock Holmes quotes from *The Tempest*, Sonnet 12, and Sonnet 64, and proves to Watson's skeptical satisfaction that Shakespeare anticipated radio, relativity, and the atom bomb. ("Shakespeare The Physicist," *Scientific American*, 184:4, pp. 52-3, April, 1951.)

## THE CRUX REMAINS

E. S. Fussell of the Univ. of Cal. proposes another possibility for the punning "veal" in *LLL*, V.2.247, which has been interpreted either as a Dutchman's pronunciation of "well" or as "veil." Both are acceptable but neither are dramatically effective. He proposes that Katherine might have meant "vile" with the idea "veil" hovering in the background of this "elaborate phonetic repartee." Both the German pronunciation of "veil" and the English pronunciation of "vile" would have been the same. ("Veal," Quoth the Dutchman," *Notes and Queries*, 196:7, pp. 136-7, March 31, 1951.)

## TRIBUTE TO BRADLEY

Although the influence of A. C. Bradley's Shakespearean criticism has waned in face of the attacks of E. E. Stoll and his successors, his decline can only be attributed to changes in critical taste and philosophical concepts rather than to any faults in his criticism. Any exclusive line of criticism is dangerous. The critic is to be respected for "the awareness he showed of the nature of Shakespeare's work in relation to the nature of poetry itself." ("A. C. Bradley," *TLS*, March 30, p. 197.)

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